

IVES MEMORIAL BUILDING
(Free Public Library)
New Haven
New Haven County
Connecticut

HABS No. CT-414

HABS
CONN,
5-NE WHA,
49-

PHOTOGRAPHS

WRITTEN HISTORICAL AND DESCRIPTIVE DATA

HISTORIC AMERICAN BUILDINGS SURVEY
MID-ATLANTIC REGION, NATIONAL PARK SERVICE
DEPARTMENT OF THE INTERIOR
PHILADELPHIA, PENNSYLVANIA 19106

HISTORIC AMERICAN BUILDINGS SURVEY

HABS
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49 -

IVES MEMORIAL BUILDING
(Free Public Library)

HABS No. CT—414

Location: 133 Elm Street
(North West Corner of Elm and Temple Streets)
New Haven
New Haven County
Connecticut

USGS New Haven, Connecticut Quadrangle
Universal Transverse Mercator Coordinates:
18-673540-4574980

Present Owner: City of New Haven, Connecticut

Present Occupant: New Haven Public Library

Present Use: Main Branch, municipal library system.

Significance: The Ives Memorial Building of the Free Public Library is New Haven's most important example of architecture and design influenced by the early twentieth century civic improvement, or "City Beautiful" movement. Designed by New York architect Cass Gilbert, co-author of a visionary New Haven city plan, the library was one of very few recommendations in the plan to be fully realized. Its design utilized Beaux Arts techniques of massing and plan along with materials and detailing drawn from the Federal and Georgian traditions. Thus, the building was able to combine the classical monumentality considered appropriate for public buildings, with references to the nearby early American architecture of the New Haven Green.

David Carris / Preston Maynard
New Haven Preservation Trust
December 29, 1988

PART 1. HISTORICAL INFORMATION

A. Physical History

1. Date of erection: 1908-11. The site for the Ives Memorial Building was procured in March 1907 by the City of New Haven.¹ In December of 1908 a building permit was filed and the building dedication ceremonies took place on May 27, 1911.²
2. Architect: Cass Gilbert. One of the major practicing architect's of his day, Gilbert is now known largely for his design of the Woolworth Building in New York (1911-13), where he adapted nineteenth-century stylistic historicism to the demands of twentieth-century skyscraper construction.

Gilbert was one of the first generation of American university-trained architects. Born in 1859 in Zanesville, Ohio, he worked as a carpenter's assistant and draftsman in Saint Paul, Minnesota while still in his teens. In 1878 he began his formal study of architecture at the Massachusetts Institute of Technology, the first degree-granting architecture program in the country. At M.I.T. he studied under William R. Ware and was trained in the Beaux-Arts methods which formed the basis of the school's program. On his graduation he embarked upon the traditional architectural tour of England, France, and Italy.

On his return, Gilbert briefly joined the firm of McKim, Mead, and White in New York but returned to St. Paul in 1882 to start his own practice. In 1895 Gilbert received national attention for his design of the Minnesota State Capitol complex, a quintessential exercise in Beaux-Arts methods of planning and design which transformed an entire section of the city into a classically ordered quarter of wide avenues and monumental edifices.

Gilbert's skill at ordering the modern urban environment through classical principles of design brought him to the attention of the New Haven Civic Improvement Committee, one of the many urban reform groups which sprang up in American cities during the years following the Columbian Exposition of 1892. Gilbert, along with Frederick Law Olmstead, Jr., produced the committee's final report, a detailed plan for the improvement and future growth of New Haven based on the same Beaux-Arts classical principles used in St. Paul (see below, 1-B).

The first two decades of the twentieth century mark Gilbert's most productive period. After the success of the St. Paul project Gilbert moved his office to New York where he continued to produce designs based on Beaux-Arts principles of symmetry, axiality, and monumentality with stylistic features freely drawn from the Greco-Roman classical tradition, though with occasional use of gothic or American colonial modes. Some of his most distinguished New York designs include the Broadway-Chambers Building (1901-07), the United States Customs House (1902), the Union Club (1902-04), the famed Woolworth Building (1911-13) and the New York Life Insurance Building (1925-28). He also continued to

work on a national level, designing important buildings in St. Louis and Washington, D.C.

Gilbert died in 1934, an extremely successful and accomplished member of the architectural establishment. However, to the generation which was just beginning to make its mark, the generation under the spell of Wright, Gropius, LeCorbusier, and Mies van der Rohe, Gilbert represented irrelevant and outdated nineteenth-century historicism. While his design of the Woolworth Building, at the time the world's tallest building, was accorded some recognition, it is only in recent years that Gilbert's contribution to early twentieth-century architecture, especially in the context of the City Beautiful movement, has been more thoroughly explored.

3. Original and Subsequent Owners

City land records indicate that the City of New Haven acquired the property for construction of the building in March 1907.³ The City remains the sole owner.

4. Builder, Contractor, Suppliers

Sperry and Treat of New Haven were the original contractors for the library's construction.⁴ Structural steel and ornamental iron work was from the Hay Foundry and Iron Works of New York.⁵ Other material suppliers include marble from the Vermont Marble Co., Proctor, Vermont,⁶ and brick from the I. L. Stiles and Son Brick Company of West Haven, Connecticut.⁷

5. Original Plans and Construction

An examination of the existing original blueprints (see below, III-A) indicates that the building was built according to plan. The existing structure is identical to Gilbert's presentation rendering (Gilbert and Olmstead, 52) save for urns which are shown on the plinths of the main facade's stairway. Two torcheres in the form of marble fasces bundles surmounted by globes were installed in place of the urns.

6. Alterations and Additions

City records indicate that unspecified alterations, costing \$839.00 occurred in 1937.⁸ Major repair work, again unspecified, was undertaken in 1943⁹ and new book stacks were installed in 1948.¹⁰ At some point in the building's history the semi-circular main circulation desk, which appears in early postcards, was removed from its position in front of the interior court apse.

7. Major Renovation and Addition (1988-1990)

Throughout the 1970s and 1980s, there were various plans to demolish or enlarge the Ives Memorial Building. Several proposals called for moving

the library to a new site, in a new building near downtown. By the mid-1980s a building committee had been formed and planning begun. Through much debate, and the intervention of local preservation groups, the City decided to keep the library on its site adjacent to the Green in an enlarged Ives Memorial Building.

The architecture firm of Hardy, Holtzman, Pfeiffer of New York was selected to develop the plans, with Felix Drury Associates of New Haven as a local consultant. The proposal submitted by the architects called for a new wing which was compatible with the Ives Building yet provided badly needed new space for library functions. The addition expanded the library from 36,000 square feet to 103,000 square feet.

Construction started in 1988 and was completed in summer 1990. The Ives Memorial Building was completely refurbished. Major alterations were made. The original stack wing was demolished as was the apse in the rotunda. Reading rooms were altered to accommodate office uses, including the dismantling of the second story art room and basement childrens' room. A portion of the WPA murals in the former childrens' room were destroyed. The remaining murals were restored through a community effort led by the New Haven Preservation Trust. Original windows were replaced with teak replacements. Almost all original furnishings were sold at auction.

The new addition is four stories tall in the rear and two stories on the Elm Street side. It is steel frame construction with brick facade. Brick patterns from the original building were mimicked in the new addition, as were cornices, beltcourses and other masonry details. The new addition is accessed from the front entrance and rotunda. Where the apse once stood is now a stair and elevator tower with adjoining balconies. From the rotunda, one can see into the spaces of the new addition, which hold open stacks on the first and second floors and offices on the upper floors. Through the City's Percent for Art program, decorative stain-glass windows were designed and installed in several locations. At the ground level, the former childrens' room has been converted to a community room.

NOTES

¹ New Haven Land Records. Deed Book 605, p. 398. "Bristol to City of New Haven." May 15, 1907.

² New Haven. City Building Permits. No. 2375: December 29, 1908; Brick Library; Architect: Cass Gilbert; Mason: Sperry and Treat; Cost: \$360,000; Owner: City of New Haven.

³ New Haven Land Records. Deed Book 605, p. 398. "Bristol to City of New Haven." May 15, 1907

⁴ *History*, 14.

⁵ *History*, 6.

⁶ *History*, 14.

⁷ *History*, 18.

⁸ New Haven. City Building Permits. No. 19158. March 29, 1937. Alterations, City of New Haven Library Board, \$839.00.

⁹ New Haven. City Building Permits. No. 29366. August 27, 1943. Repair library, \$10,579.

¹⁰ New Haven. City Building Permits. No. 39207. August 17, 1948. City of New Haven, installed new book stacks, \$48,000.

B. Historical Context

The dedication of the Ives Memorial Building of the Free Public Library in May of 1911 marked the apogee of two related strands of the civic reform movement in New Haven. The first was a long-standing effort to provide the citizens of New Haven with access to a comprehensive, modern public library. The second was a new movement to beautify and reshape the burgeoning industrial city of New Haven through architecture and urban design based on the neo-classical styles and planning methods popularized by Chicago's Columbian Exposition of 1892.

The origins of the Free Public Library began in 1851-52 with the arrival in New Haven of Mr. Philip Marett, a wealthy Boston merchant who had accumulated a fortune in the East India trade and settled in New Haven to retire. To his surprise, he found that there was no public library in the town and bequeathed 1/10 of his estate for the establishment of such an institution. In the 1870's a committee appointed by Mayor Henry Lewis created a small library of 300 volumes in the former State House on the New Haven Green, in anticipation of eventually receiving funds from the Marett estate. In the meantime, their efforts to raise funds were unsuccessful and the library was disbanded. In 1885 a new attempt was made when the Young Men's Institute, a private, subscription library, offered to make their collection available to the citizens of New Haven in return for financial support. This effort failed as well when the city asked for eventual ownership of the collection. On the heels of these two failures, and increasingly sensitive to the fact that New Haven was one of the very few large cities to lack public library facilities, the city finally appropriated \$12,000 in funding and established the Free Public Library in a different building in November, 1886.¹

Operating out of meager quarters on Chapel Street, in the heart of New Haven's commercial district, the library was an instant and phenomenal success. Within two years New Haven achieved the highest circulation of any library in New England and ranked fifth in national circulation rankings. This despite the fact that it had the smallest collection of any urban public library in New England.² This success stimulated the library to add to its collection and by 1889, only three years after its founding, the library was desperately in need of more space. After a search for suitable space, it moved to new quarters in the former Third Congregational Church building on Church Street near Chapel.³

Under the dynamic leadership of Head Librarian Willis K. Stetson, the library's services and collections continued to expand over the next decade. Stetson expanded the social action role of the library by opening branch libraries in the public school system, and by making books available to settlement houses, child welfare groups, and service organizations. The library also began to develop a collection of volumes in foreign languages—most notably a large number of Russian books—to meet the needs of New Haven's growing immigrant population. New Haven's library was among the national leaders in the effort to make libraries an important factor in the social welfare and urban movements of the Progressive Era.

By 1905 the institution was again feeling the limitations of space. Its annual report described conditions in its converted church as "rapidly becoming absolutely inadequate."⁴ In 1906, the city received a dramatic and generous offer from Mrs. Mary E. Ives, a long-time library supporter, to pay for a fireproof library building if the city would procure the site. She suggested the Elm Street location of the former Bristol house and in February, 1907 the Board of Alderman

approved acquisition of the property. Nine months later the Building Committee appointed Cass Gilbert as the project's architect.⁵

The plans for a new library building crystallized at a fortuitous moment. New Haven, like many American cities, had been greatly transformed over the previous half-century by a wave of rapid and intense industrialization. Many New Haveners felt that the changing face of the city was not for the better: increased density, factories, traffic, and population combined to present New Haven with the now typical problems of urban America.

A number of local citizens and community leaders began to call for solutions. In June of 1907, just as the library board was deliberating on questions of who would design its new building, George Dudley Seymour, a prominent New Haven civic leader, published and distributed an "Open Letter to the Mayor and Alderman."⁶ His letter exhorted his fellow citizens to "wake up" and see the opportunity that lay before New Haven, particularly in regard to the new library site on the Green. By acquiring the entire block along Elm Street, between Temple and Church, the city could create an entire "civic center": a library, hall of records, and a county court house, the nucleus of a newly ordered New Haven. Seymour pointed to the example of cities throughout the country who, in the growing spirit of "municipal improvement," had hired commissions of experts in order to develop comprehensive city plans. He detailed the major problem areas of the city and proposed dramatic changes to the city's physical fabric in order to adjust to the new demands of modern urbanism.

In response to the open letter, Mayor John P. Studley called a public meeting to discuss Seymour's proposals. The members of the public present (whom Seymour described as "largely our most prominent and public spirited citizens"⁷) voted to secure a panel of experts to prepare a plan for the improvement of the city. The envisioned plan would then be brought "to the attention of the government and the people of the city."⁸

Seymour's proposals demonstrated a more than passing acquaintance with the principles of the municipal improvement movement, or the "City Beautiful" movement as it would later be called. A central cluster of municipal buildings, monumental city entries in the forms of grand railroad stations and wide boulevards, and a broad array of improvements to parks, roads, and public areas, were all being promoted by the authors of civic improvement manuals and in such magazines as *American City* and the *Architectural Record*. Seymour became the principle promoter in New Haven of city beautiful ideals, first in his action to make the new library a catalyst for a municipal improvement movement, then as Secretary of the movement's official body, the Civic Improvement Committee. Strongly influenced by Seymour, the "experts" hired by the Committee to prepare a comprehensive plan for municipal improvements were Cass Gilbert and Frederick Law Olmstead, Jr. Undoubtedly the key role to be played by the library building in the new movement ensured that the author of the city plan would also design the library.

In 1910 Gilbert and Olmstead presented their plan for improvements. Virtually all of the suggestions made by Seymour in his "Open Letter" were included and detailed with reproductions of Gilbert's ink and wash drawings. The two authors also expanded considerably on the general themes first introduced by Seymour, with extensive plans for new parks, roads, and improvements of public areas. The key elements of the plan revolved around the new civic center on the north side of the Green, a new entry to the city in the form of a grand new railroad station, and a formal boulevard linking the station to the heart of downtown New

Haven. Gilbert also included an illustration of the soon to be completed new library building, demonstrating the progress towards municipal improvement then underway.

While the 1910 plan was the city's first, like many other City Beautiful-era plans, its vision for the future was largely neglected. Only a few of the suggestions made by the two planners were ever constructed: a neo-classical county courthouse joined the library on the north side of the Green and a new railroad station (though considerably less elaborate than the one envisioned by Gilbert) was completed within a few years of the plans' publication. The "emerald necklace" of parks surrounding the city and the grand boulevard connecting the railroad station to the downtown remained works on paper. The well-capitalized commercial and industrial forces which thrived in New Haven during the early years of the twentieth century appear to have taken precedence over the genteel visions of civic reformers. The Free Public Library remains as a reminder of the unfulfilled hopes of the city's first generation of urban reform.

NOTES

(See Sources of Information, Page 16, for further elaboration of the citations below)

¹ Hausmann, 75–92.

² Hausmann, 95–99

³ Hausmann, 103–109

⁴ *Annual Report, 1905*, 3.

⁵ Hausmann, 170–173

⁶ Seymour, 16–52

⁷ Seymour, 48.

⁸ Seymour, 48.

PART II. ARCHITECTURAL INFORMATION

A. General Statement:

1. *Architectural character:* The Ives Memorial Building of the Free Public Library is an important example of the Colonial Revival style in New Haven. It skillfully makes use of Beaux-Arts methods of plan and massing while making strong contextual references to the nearby federal-style churches on the New Haven Green through the use of material, detail, and ornament.
2. *Condition of fabric:* The exterior of the building is largely sound though some areas show signs of deterioration. The exterior brick is in serious need of repointing, cornice details appear weak or in need of replacement at points and several areas of the wall and balustrade at ground level need repair or replacement of balusters. Dead vines now cover much of the exterior surface. The marble shows signs of slight surface deterioration and is in need of cleaning.

The interior is in good condition and generally shows the signs of normal wear and tear. One major area of concern is the problem of water penetration which has resulted in the damage or loss of sections of ceiling, interior cornice, and wall sections in portions of the interior, particularly the entry vestibule, and the second floor east reading room.

B. Description of Exterior:

1. *Overall dimensions:* The main structure is two-stories tall, on a raised foundation with a rear attached book stack wing. The 3 x 5-bay main block is nearly square, 102' x 106'. The building sits on a corner lot with small front and side yards. These yards are terraced and are separated from the sidewalk by a surrounding balustrade.

To the rear of the main block is the stack wing, six half-storied tall, divided into 9 x 2 small bays. Each bay features window openings and panels grouped vertically between piers with wide pilasters. The rear yard has been excavated to create a sunken courtyard and allows the two lower stories to be below street level. The stack wing is separated from the main building by 32'0" and is connected by a two-story hyphen, 125' wide at the basement and first floor levels.

2. *Foundations:* The 18" thick foundations of the main block are of cut, smooth-dressed white marble ashlar with flush joints. The foundations rest on grey granite footings and meet the brick of the main body with a projecting, half-round water table, also of white marble.

3. *Walls:* Exterior walls are of a medium-brown rough brick laid in flemish bond with black headers ("black diapering"). The walls are 1'4" thick. Pilasters, window surrounds, headers, keystones and springblocks are white Vermont marble. Pilasters on the stack wing are brick, with marble used for cornices, pilaster capitals, and watertable.
4. *Structural system:* The exterior walls and major interior walls are load-bearing masonry. Steel beams carry major spans in the east and west reading rooms of both floors, as well as the central court. A grid of masonry piers at the basement level carries the first floor. Floors and roof are reinforced concrete slabs.
5. *Porches, stoops, balconies, bulkheads:* The main facade (Elm Street) features a long white marble stylobate with marble stairs rising to an intermediate landing and continuing to the monumental entry.
6. *Chimneys:* A single interior chimney serving sub-basement furnace equipment is just east of the rear central hall. Its brick chimney is not visible from the exterior ground level.
7. *Openings:*
 - a. *Doorways and doors:* The main entry is constructed of the same white Vermont marble used throughout the building. It is located between the two central engaged columns of the main facade and is surmounted by a modillioned pediment on a full entablature, supported by engaged columns. A decorative surround frames the recessed opening with panelled reveals, within which are panelled, double-leaf wooden doors below a leaded transom.

Secondary entries with significantly less detail are found at the sub-grade Temple Street entrance, on the rear of the stack wing, and at the east side driveway.
 - b. *Windows:* On the main floor of the main block the monumental, arched windows and white marble surrounds are set within very slightly recessed openings. Historical photographs indicate that the wooden sash are double hung, though the upper, round-headed sash have been fixed in place. Second floor windows are also double-hung with white marble surrounds. Stack wing windows rise vertically between piers and are wooden, double-hung, with fixed wooden sidelights and wood spandrels. Glass for stack wing windows is wired in an octagonal-pattern.

8. *Roof:*

- a. *Shape, covering:* Roofs are flat, composition type rolled roofing. Pyramidal skylights allow light into major interior spaces.
- b. *Cornice, eaves:* The molded, marble cornice is articulated with modillion blocks and guttae. A marble balustrade, identical to the ground level balustrade, encloses the perimeter of the main block.
- c. *Dormers, cupolas, towers:* None.

C. *Interior:*

1. *Floor plans:* See attached drawings.
2. *Stairways:* The major stair of the building is within the oval entry vestibule. Two elliptical stairs with marble risers and treads rise along the perimeter walls at both ends of the space to the second floor landing and an open, projecting balcony. Underneath each stair, a second pair leads down to the basement level, though at some point in the building's history the easternmost stair was removed and the stairwell was sealed. The stairs and balcony are enclosed by decorative iron railings using Adam-style floral and geometric motifs.

Secondary stairs are located at the rear of the building within the rear-apse hallway. They rise through all floors of the building with an open center well and are surrounded by a simple iron rail with neo-classical balusters. The stairs and stringers are iron with marble treads. Iron guttae on the stringers mark the overhanging tread ends.

3. *Flooring:* Flooring in the entry vestibule and central court are white marble. The original wood reading room floors are now covered with brown composition material (rubberized canvas). Wood floors remain in the rear and basement office areas. White terrazzo flooring with green borders is used in rear hallways and service areas.
4. *Wall and ceiling finish:* Walls in the entry hall and central court are plaster with white marble pilasters and painted wood and plaster cornices. Cornices, details, and enframements are painted white; the principle wall color is a light, robin's-egg blue. East and west reading room walls are also plaster, with painted wood pilasters. The walls are painted a medium yellow-ochre with white used for pilasters, cornices and ceiling. Panelled, mahogany wainscoting surrounds the reading rooms on all floors.
5. *Openings:*

- a. *Doors and doorways:* Major interior doors and door surrounds reproduce the elements found on the pedimented main entry. They are constructed in rich, finely detailed mahogany. The paired, double-leaf doors with 3/4-length lights above bevelled panels are set within deep, elliptically arched openings, with panelled reveals, and are surmounted by leaded, Federal-style fanlights. A narrow decorative surround (which echoes the surround on the main entry) terminates at the apex of the arch in a delicate keystone. The arch is framed by flat, fluted pilasters which carry a projecting entablature with dentil course. Oval medallions with a bas-relief floral motif decorate the frieze blocks of the pilasters.
 - b. *Windows:* In the main floor reading rooms the painted wood, double-hung, round-headed sash are set within deep openings with panelled reveals over mahogany window seats. The windows are flanked by fluted marble pilasters which carry the main cornices of the rooms. In the second floor reading rooms, the square double-hung sash have shouldered, mahogany surrounds and panelled reveals. Skylights are located throughout the structure to bring natural light into the building. In the second floor reading rooms, leaded multipane skylights are set within the vaulted central ceilings. A decorative skylight (now lost and replaced by translucent fiberglass) lights the main entry hall, and an elaborately leaded decorative skylight dominates the two-story central court. Light-wells and skylights which have been closed or painted over are visible in rear offices and service areas.
6. *Decorative features and trim:* The building's interior is especially notable for its use of decorative plaster work and neo-classical detail. Within the central court a full entablature with modillion blocks demarcates the first and second floor levels. The wall surfaces of the upper portion are framed by decorative plaster work which defines semi-circular lunettes on the east, west, and south walls and opens to a half-domed, apsidal niche on the north. The ceiling of the central court is divided into smaller polygonal panels with graceful, Adam-style garlands and swags in the interstices.

The focal point of the ceiling is a large, circular skylight with elaborate, Adamesque, iron tracery. Each main floor reading room is crowned by a full, projecting entablature with modillions, dentil course, and triglyphs and metopes in the frieze. In the entry vestibule, pilasters and second floor landing columns are surmounted by elaborate Corinthian capitals. Door, window, and wainscoting trim in the second floor reading rooms is mahogany. Cabinetry throughout the building (bookshelves, cases) is also of mahogany.

7. *Hardware:* Door and window hardware is standard, brass fittings supplied by New Haven-based Sargent and Co.
8. *Mechanical equipment:*
 - a. *Heating, air conditioning, ventilation:* The original coal-fired heating system was replaced by an oil-burning furnace ca. 1940.
 - b. *Lighting:* No significant original lighting fixtures remain. Lighting is now provided by ca. 1960 florescent fixtures.
 - c. *Plumbing:* Rest rooms retain their original porcelain enamel toilet and sink fixtures.
9. *Original furnishings:* Some original furnishings remain in the structure. Very large oak reference tables in an extremely simple neo-classical style remain in the reading rooms. Integral wall cabinets with glass doors are in the second floor east reading room. Two neo-classically detailed card catalogue cabinets remain in their original position between the central court apse columns.

D. Site:

1. *General setting and orientation:* The library's site is aligned with New Haven's original nine-square grid. The main facade of the structure therefore faces southwest. The building is in a moderately dense urban environment, directly across from the open space of the lower New Haven Green. Across Temple Street, to the west, a remaining row of 18th and 19th century domestic structures marks the edge of Yale University's campus. The topography of the immediate area is generally flat, though the New Haven Green, directly across Elm Street, does slope gently towards the south. No significantly large trees are within the immediate environs of the building.
2. *Historic landscape design:* The building fills nearly all of its lot. Between the perimeter balustrade and building on the Elm Street and Temple Street sides are very small grass lawns, sunken below grade on the west. Spreading yew bushes, now overgrown, have been planted along the foundation on the main facade. Dense ivy covered much of the building until ca. 1980, though dead vines remain.
3. *Outbuildings:* None.

PART III. SOURCES OF INFORMATION

- A. Original Architectural Drawings: A large collection of original white-line blueprint working drawings is in the possession of the New Haven Preservation Trust. They are in very poor condition and their fragile condition makes it extremely difficult, often impossible, to use them for reference. Plans are being made to donate them to the New Haven Colony Historical Society (See also below, III-E).
- B. Early Views: Reproductions of Gilbert's signed presentation rendering appear in Gilbert and Olmstead, page 52 and a slightly larger version in the Holmes, page 3. The earliest views of construction work and of the newly completed building are to be found in the Dana Manuscript Collection in the New Haven Colony Historical Society, Vol. 9: page 16; Vol. 22: page 8, Vol. 30A, Vol. 30B; Vol. 113; Vol. 13-33; and in the New Haven Colony Historical Society Photograph Collection.
- C. Interviews: No interviews were conducted in the research of this documentation.
- D. Bibliography:

1. Primary and Published Sources

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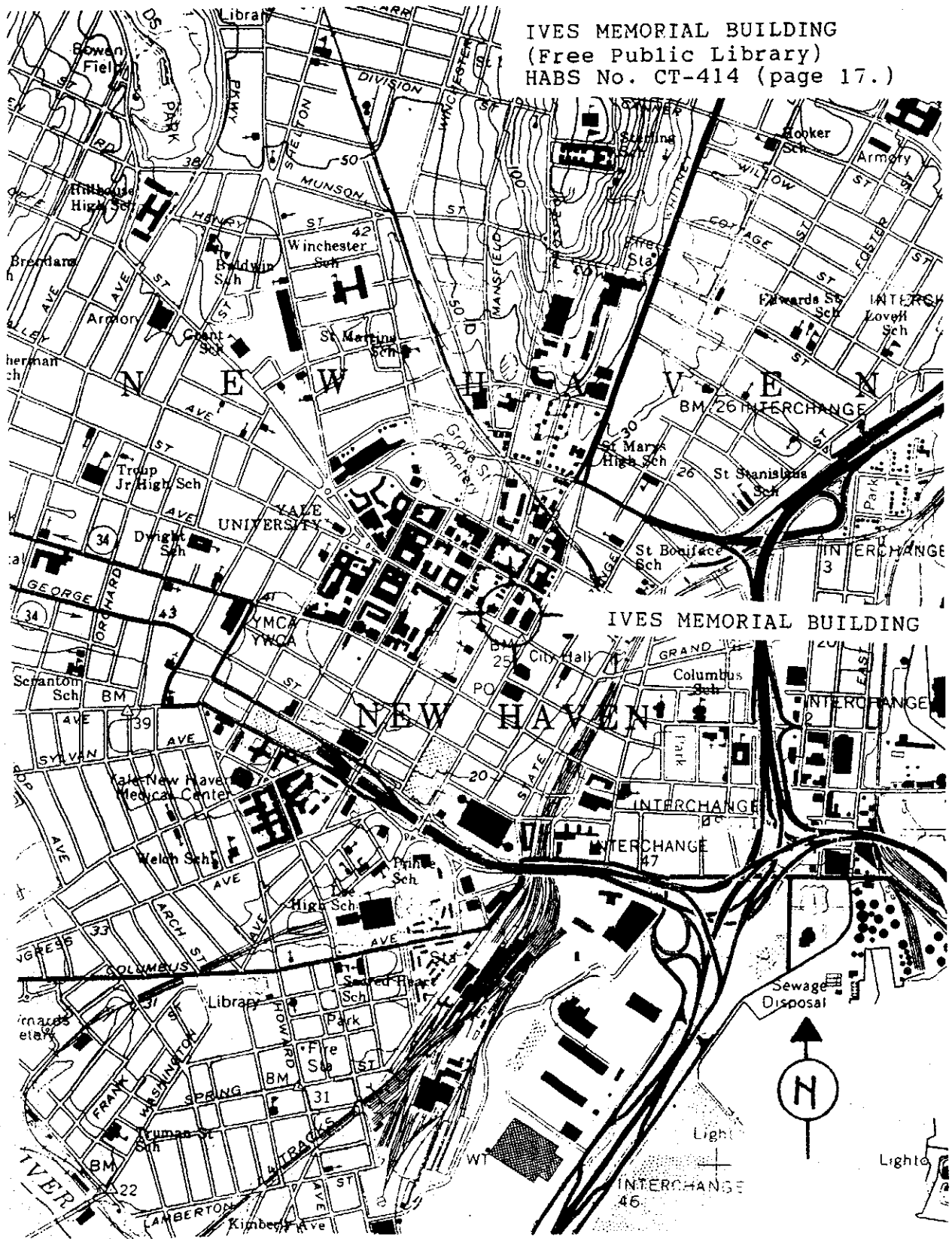
2. Secondary and Unpublished Sources

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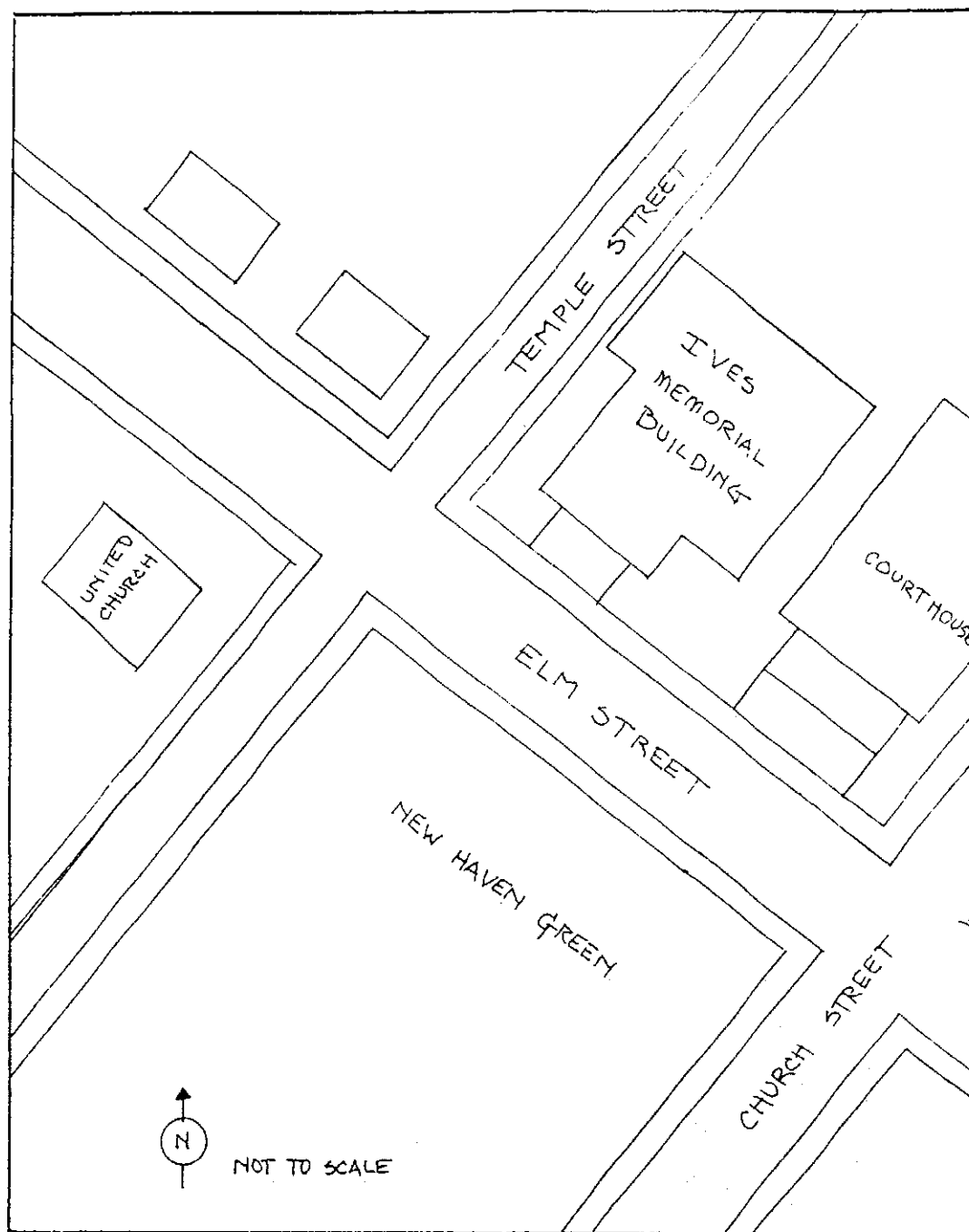
U. S. Department of the Interior. National Park Service. "Elm Street Historic District." *National Register of Historic Places*. Draft *Nomination Form*. On file with the Connecticut Historical Commission. Hartford, 1986.

- E. Likely Sources Not Yet Investigated: The research for this documentation was not able to make use of the New Haven Free Public Library's own files or archives, which may yield more information about the design and construction of the Ives Memorial building. Cass Gilbert's papers are scattered throughout a number of museums and library collections. The New York Historical Society lists in its catalogue an unspecified number of folded blueprints of the New Haven library project. It also lists three "letter books," tube drawings, and drawings. Gilbert's papers can also be found in the collections of the Minnesota Historical Society, the Library of Congress, the National Academy of Design, and the New York collection of the Architect's Institute of America. Other possible information sources include New Haven newspaper archives, state and national library publications, and records (where available) of the known contractors and suppliers.

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(Free Public Library)
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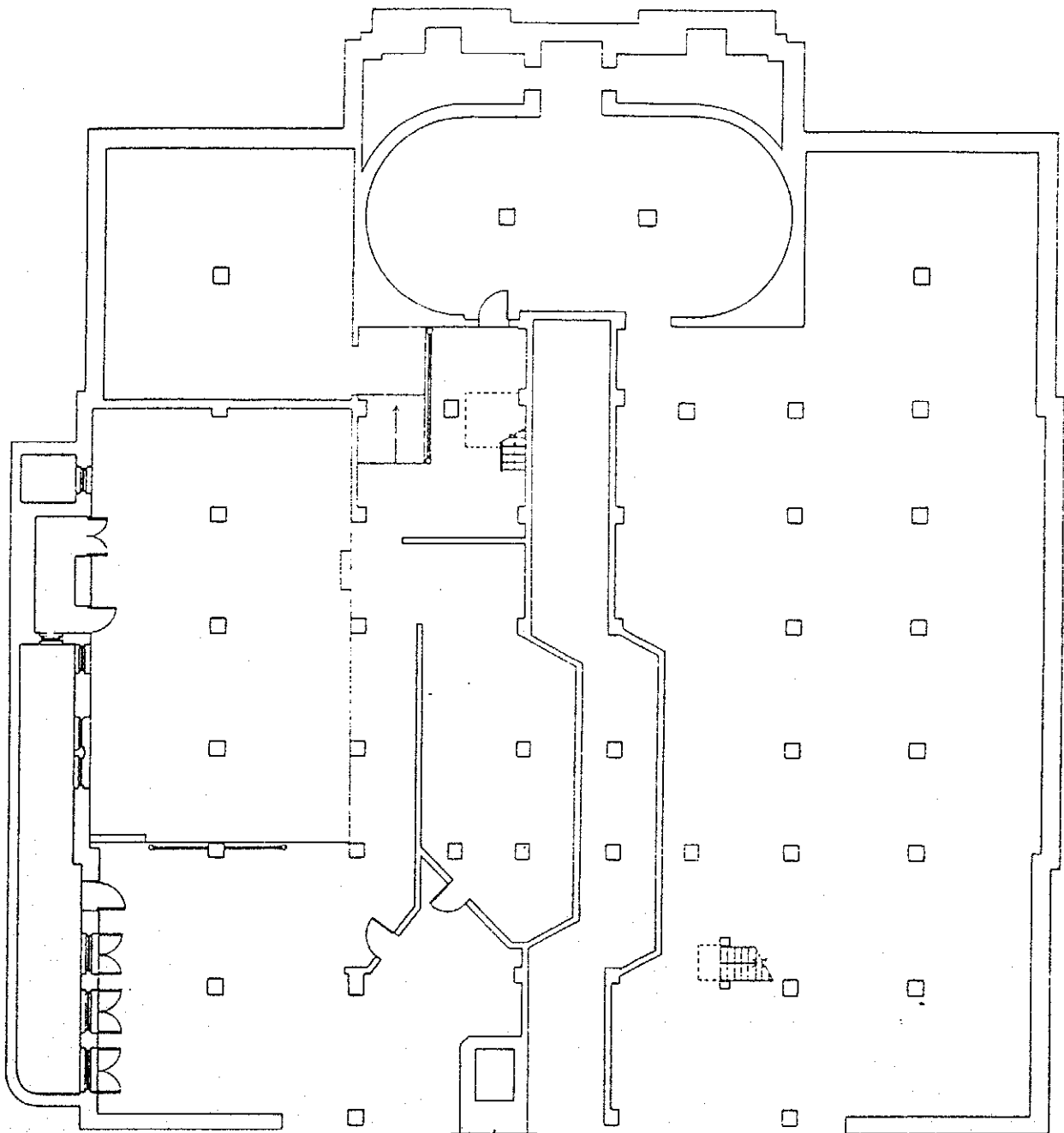
IVES MEMORIAL BUILDING
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Location Map by the New Haven Preservation Trust 1990

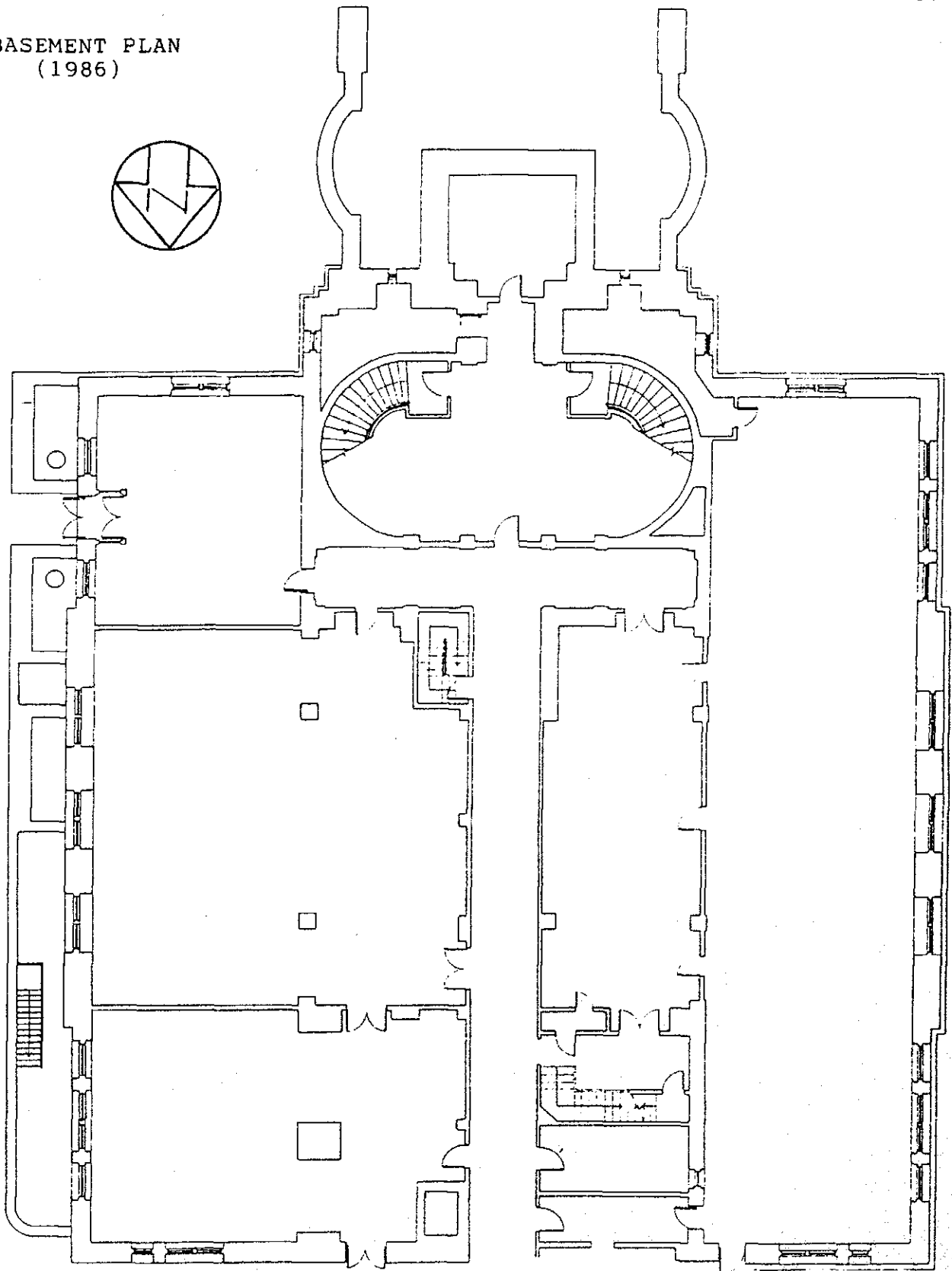


SUB-BASEMENT PLAN (1986)



Drawing by Felix R. Drury, Architect, New Haven, CT.

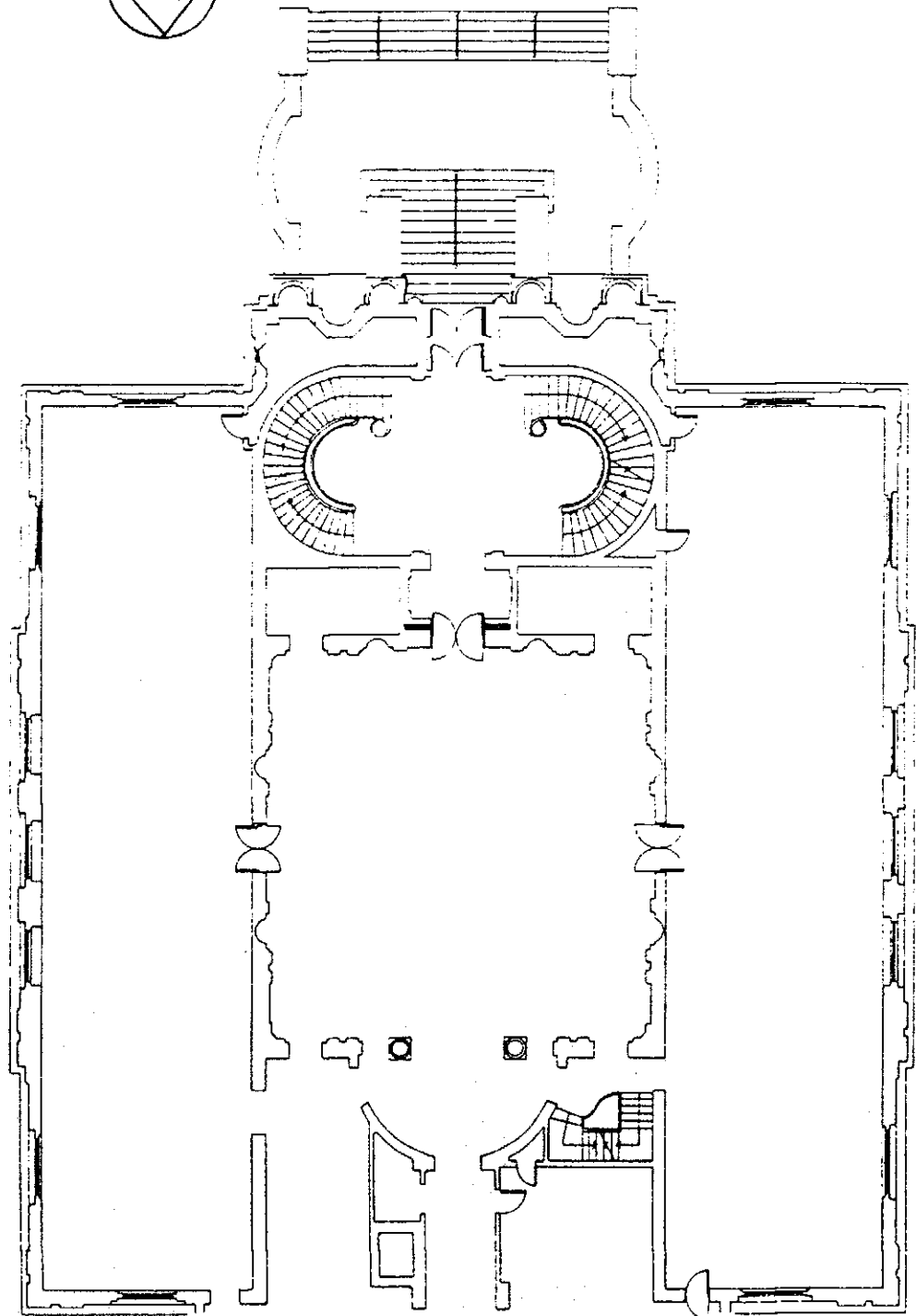
BASEMENT PLAN
(1986)



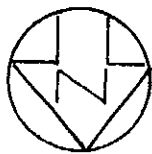
Drawing by Felix R. Drury, Architect, New Haven, CT.



MAIN FLOOR PLAN
(1986)

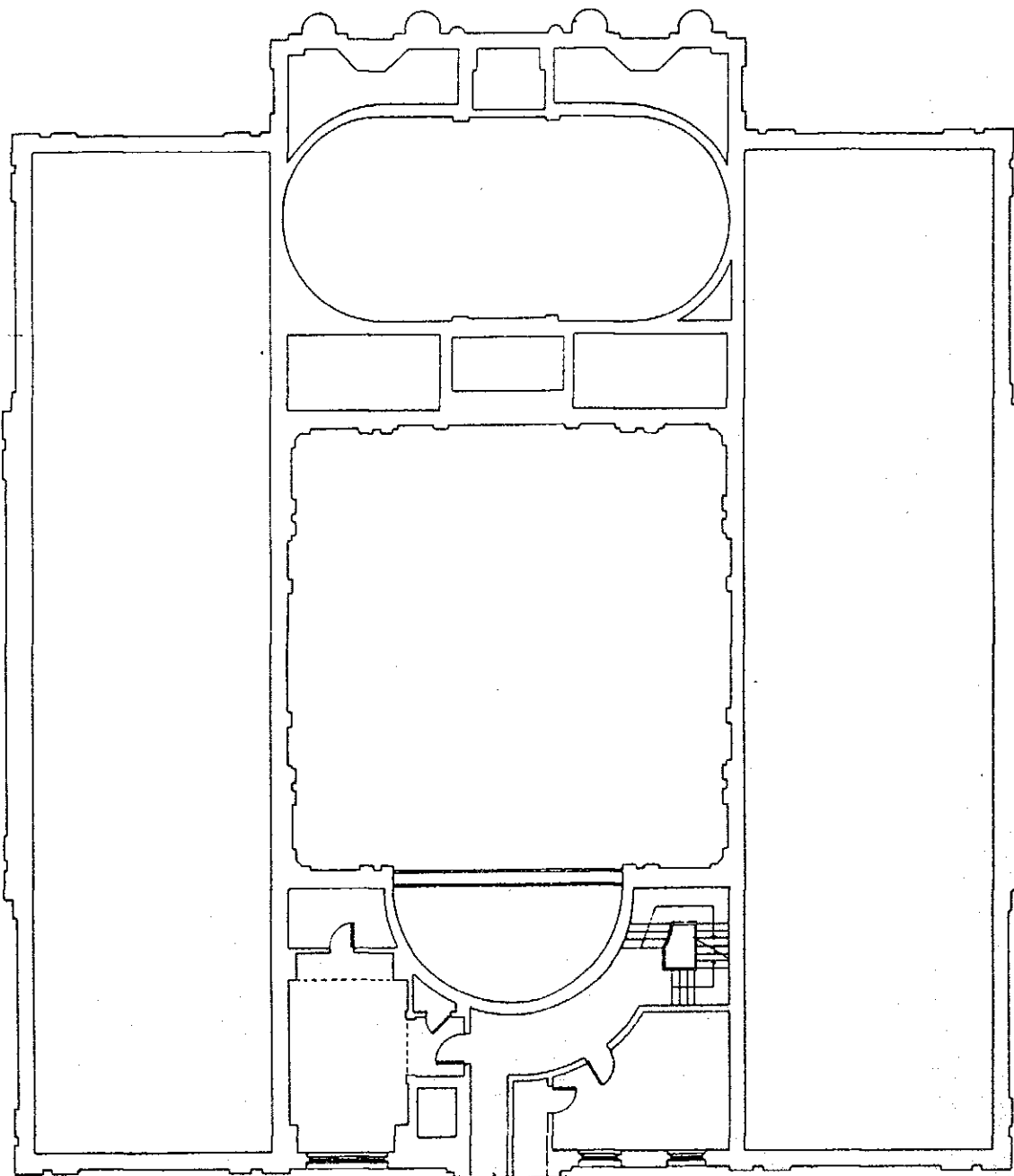


Drawing by Felix R. Drury, Architect, New Haven, CT.



IVES MEMORIAL BUILDING
(Free Public Library)
HABS No. CT-414 (page 22)

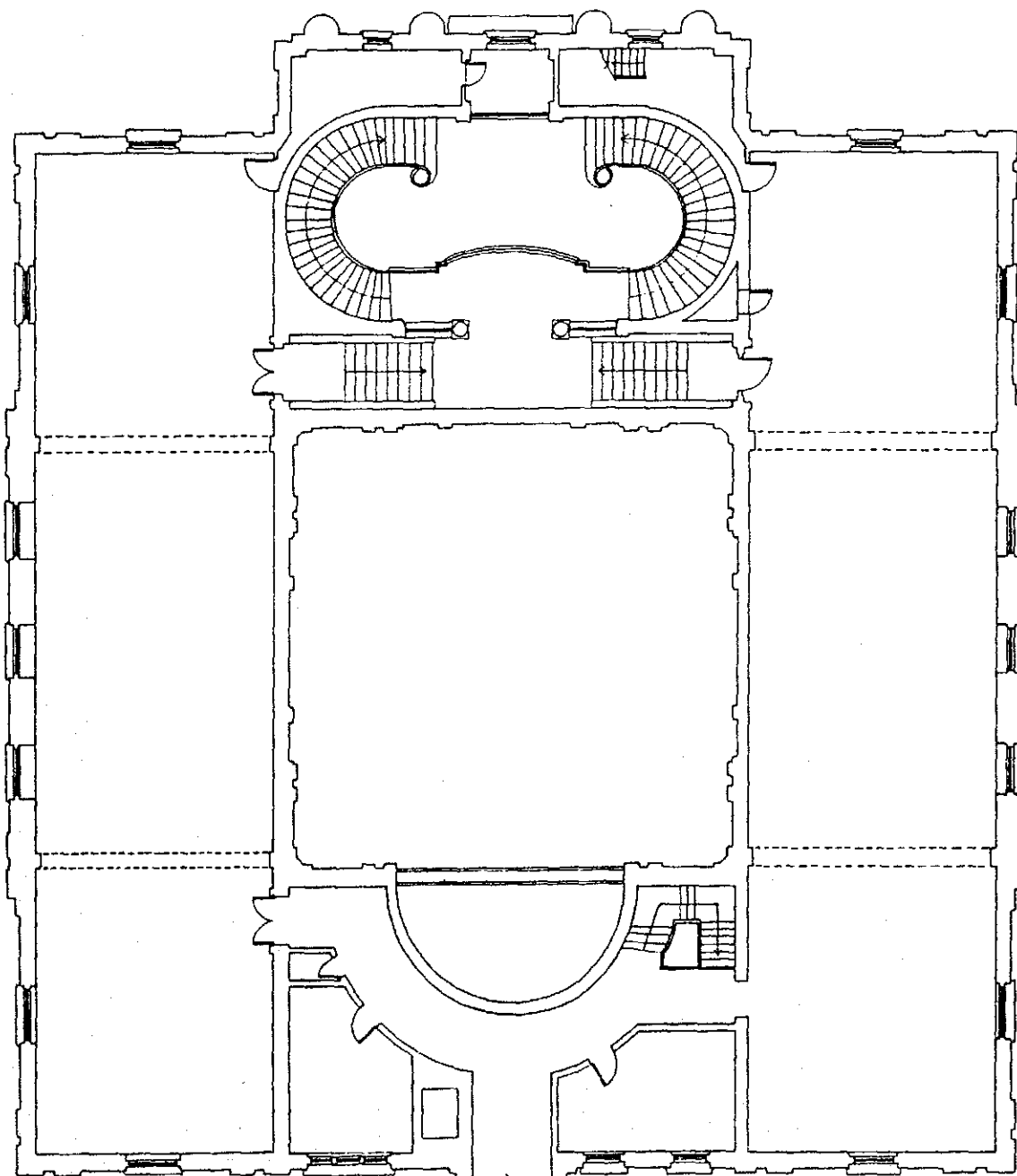
SECOND FLOOR PLAN
(1986)



Drawing by Felix R. Drury, Architect, New Haven, CT.



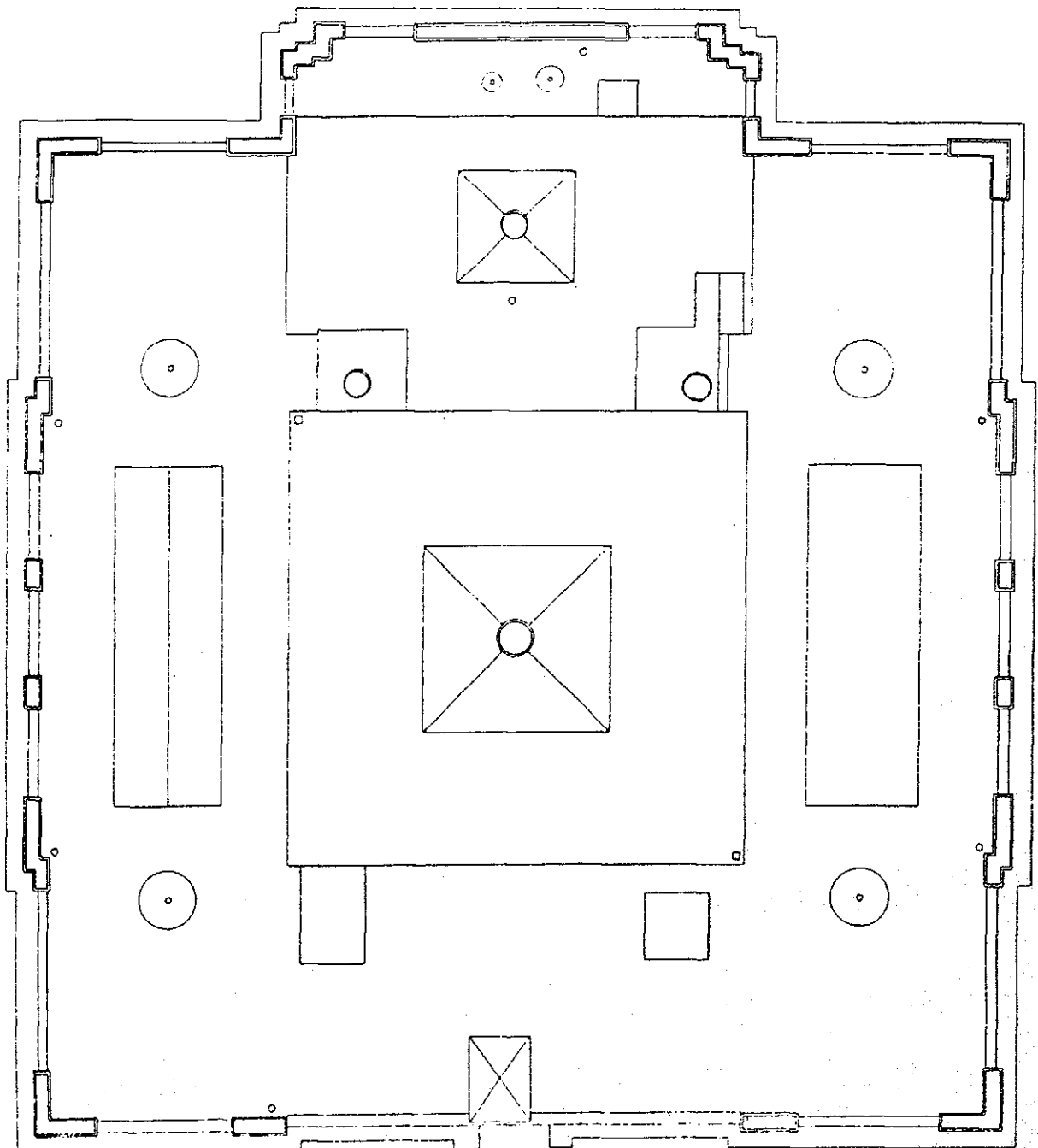
ATTIC FLOOR PLAN
(1986)



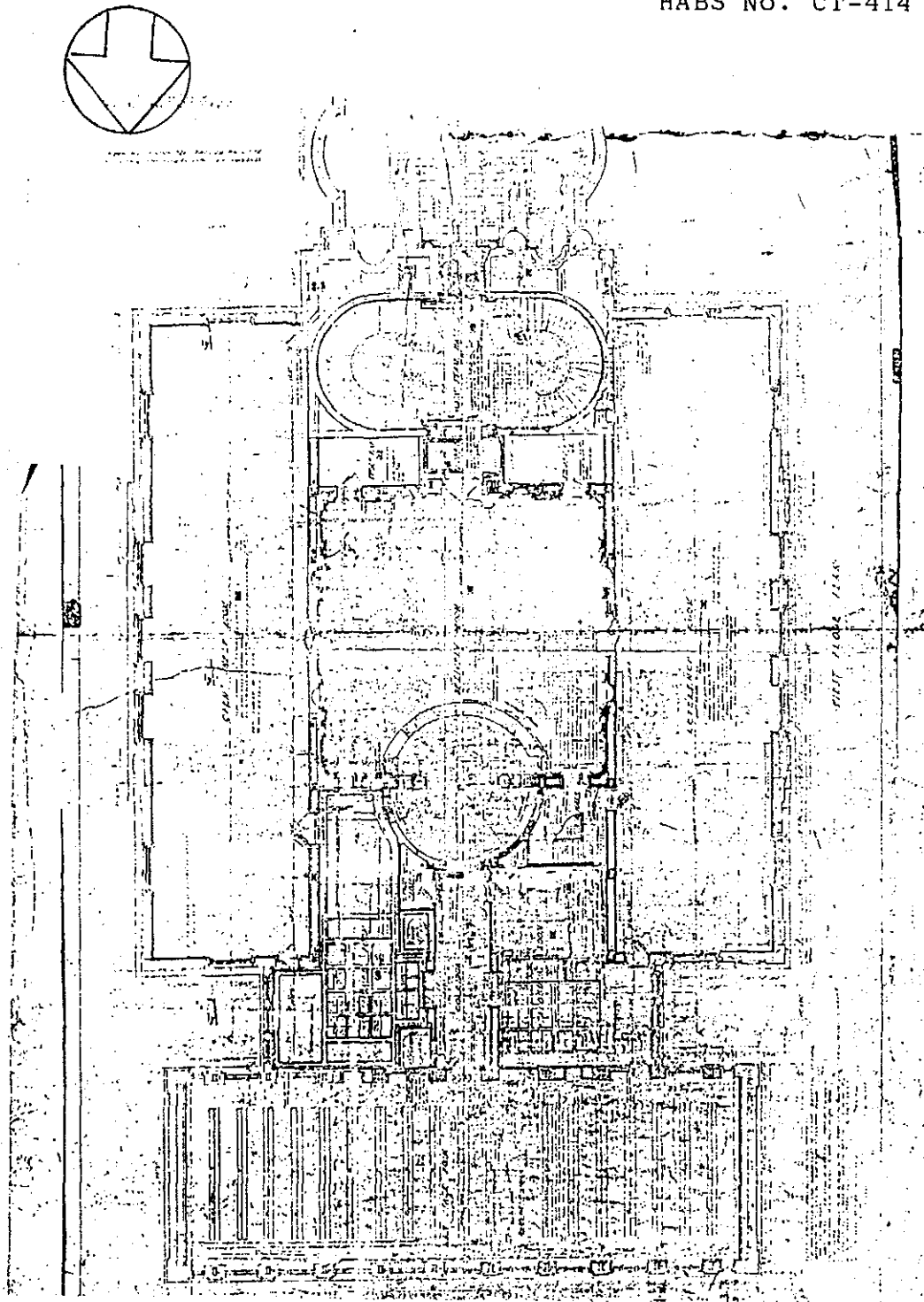
Drawing by Felix R. Drury, Architect, New Haven, CT.



ROOF PLAN
(1986)



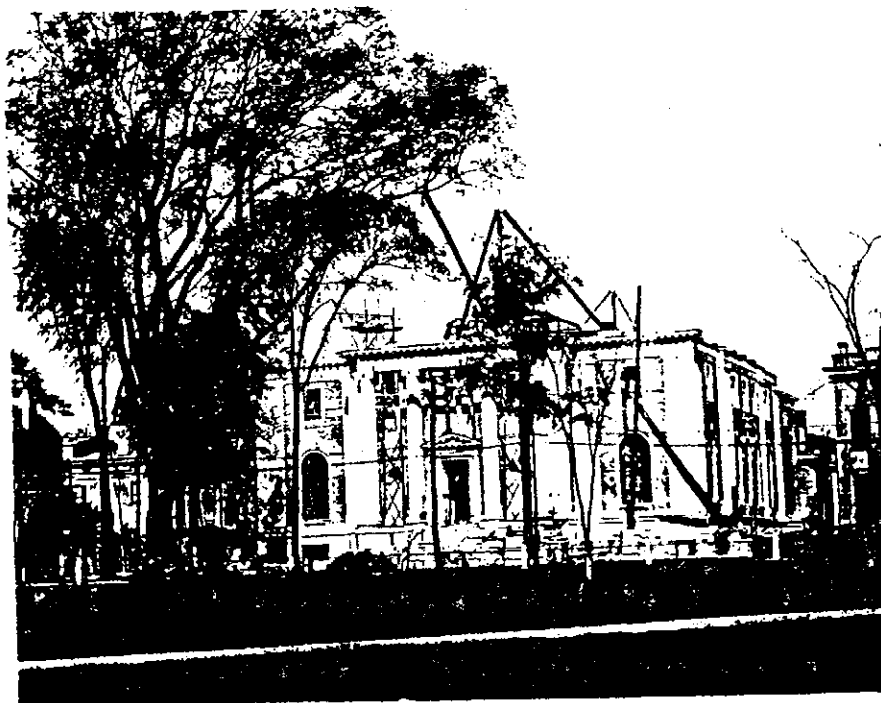
Drawing by Felix R. Drury, Architect, New Haven, CT.



ORIGINAL FLOOR PLAN: Cass Gilbert, Architect (1908)
from the New Haven Preservation Trust Archives.

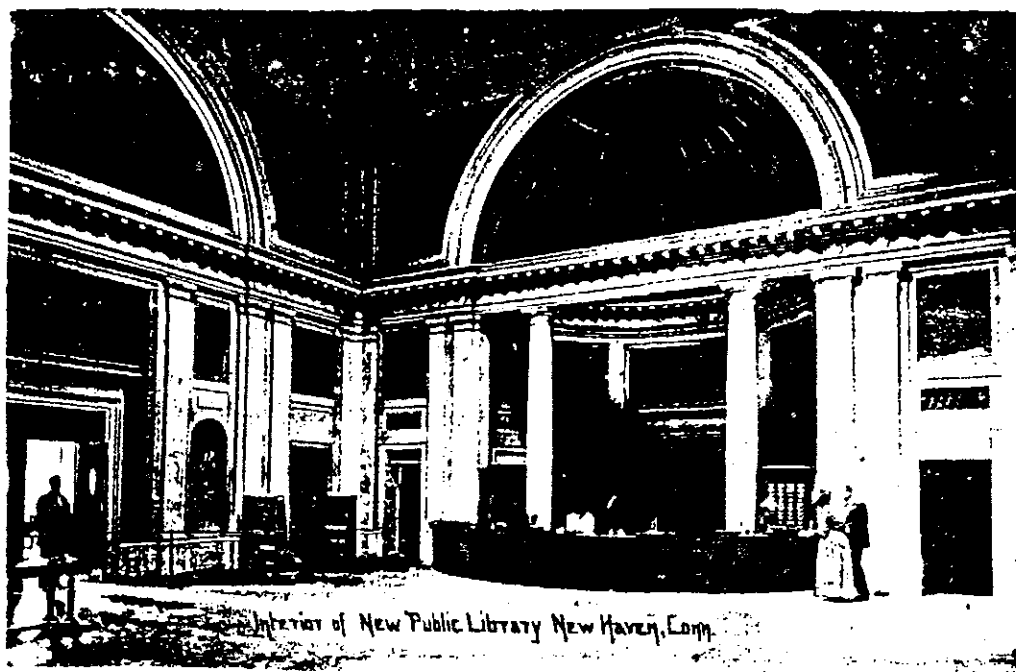
Drawing shows the apse and stack wing which were
demolished in the 1990 renovation and expansion.

Ives Memorial Building
(Free Public Library)
HABS No. CT-414 (Page 26)

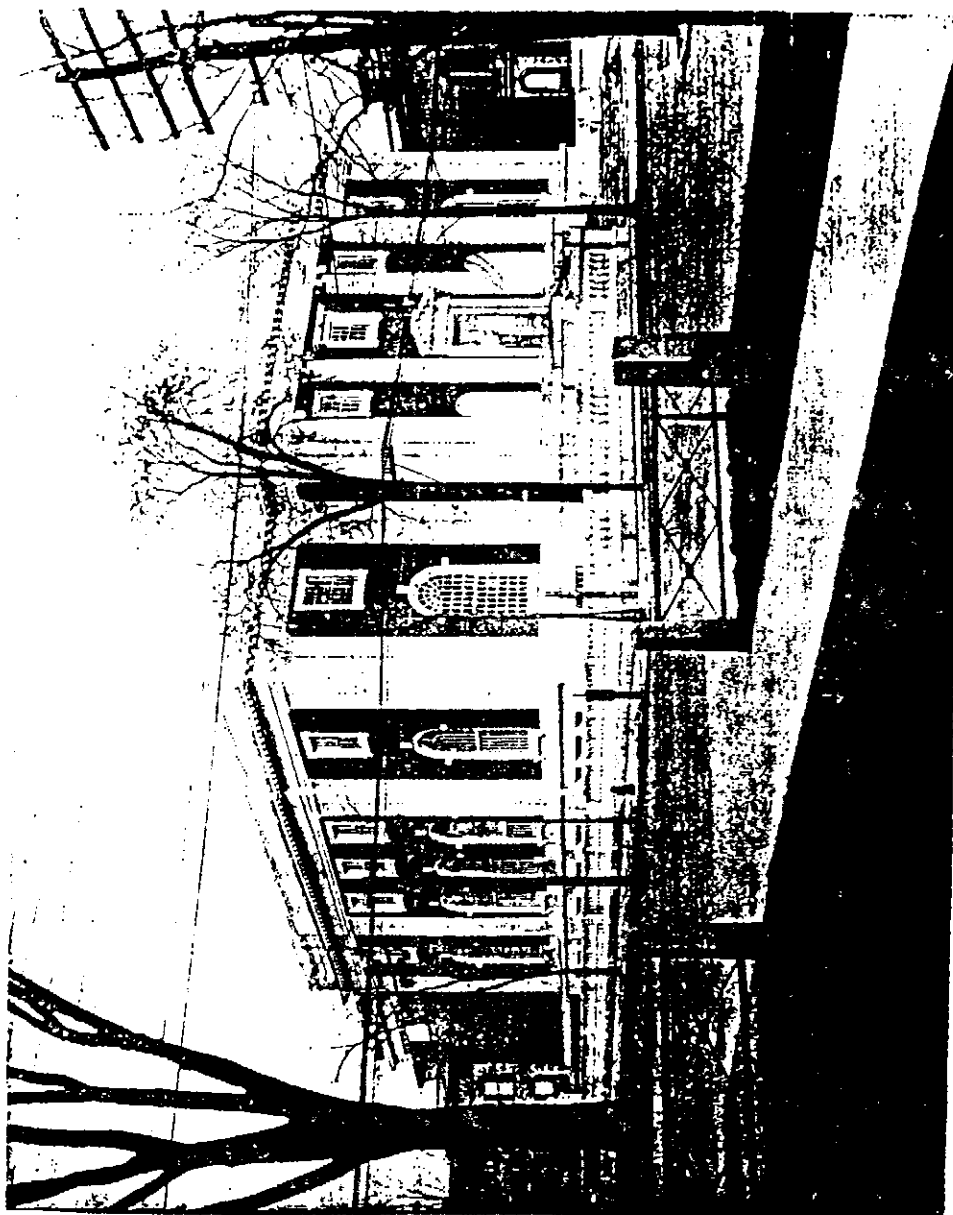


Ives Memorial Building under construction (1909)
T. S. Bronson, Photographer from the Collection of the
New Haven Colony Historical Society

Ives Memorial Building
(Free Public Library)
HABS No. CT-414 (Page 27)



Ives Memorial Building, Rotunda with apse and circulation desk
(1910) Danzinger, Photographer and Publisher
Postcard from the collection of the
New Haven Colony Historical Society



Ives Memorial Building, Corner of Elm and Temple Streets, South
and West elevations, 1910
The Randall Photographic Survey of New Haven, from the collection
of the New Haven Colony Historical Society



Ives Memorial Building, South elevation, 1910
The Randall Photographic Survey,
from the collection of the New Haven Colony Historical Society